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AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,

Publishers
15-17 East 40th Street
Tel. 7180 Murray Hill.
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SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Bréntano's - - - Fifth Ave. and 27th St.
Powell's Art Gallery - - - 983 Sixth Ave.

WASHINGTON

Brentano's - - - F and 12th Streets

SPECIAL ANNOUNCEMENT
SUMMER ISSUES

After this issue the AMERICAN ART NEWS will be published, as usual, during the summer, monthly, until Saturday, October 12 next, when the weekly issues will be resumed, and a new volume will begin.

The regular monthly summer issues will be published on Saturdays, June 15, July 13, August 17 and September 14.

NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART SEASON CLOSES

With the waning of May and the near approach of the warm summer months, the American art season closes. This is our last weekly issue of the season and from now until October 12 next, we will only publish in mid-June, July, August and September. The season's close is marked this year by two art auctions—both for charitable ends—noticed elsewhere.

With the Nation at war and in the really first great war in which it has been involved, it could not have been expected that the art season now over, would or could be a prosperous one. Last year our entrance into the war came only a few weeks before the art season's close, and this had been a good one. This year we have been undergoing the identical experience of England and France during their first years of war, but of late the art business has revived to an unexpected and almost unprecedented extent in England, and even in France, with the Hun at the gates of Paris, the art sales have been most successful.

The same reaction is bound to occur here, and we confidently look for a better, and, perhaps, an unexpectedly prosperous season next autumn and winter.

Art Journal's Wrong Guess

The May 1 number of the amusing Paris art review, "Le Cousin Pons" contains the following passage: "In one of its recent numbers the AMERICAN ART NEWS announced, without naming the parties or the object in litigation, that a great lawsuit was about to arise in the N. Y. art world."

"With our usual curiosity," the Journal continues, "we sought information as to the grounds for this suit. We are assured that Botticelli's portrait of Julien de Medici is in question, on the authenticity of which its present owner, Mr. Otto H. Kahn, has conceived doubts which he is desirous of imparting to the law courts."

"If this information is correct," says Le Cousin Pons "Mr. Otto H. Kahn has certainly been the victim of interested misrepresentations. Possibly the vender, whom we do not know, is not persona grata to the S. A. L. A. (The Secret Association of Leagued Antiquarians). On more than one occasion we have explained how the agents of the S. A. L. A. proceed in order to disgust collectors who have the iniquity of addressing themselves to antiquarians not affiliated with the Association."

"In any case, Mr. Kahn's picture, according to the opinion of the greatest critics, is really the original portrait of Julien de Medici, while the other two known portraits, one of which is in the Morelli collection at the Carrara Academy of Bergamo, and the other in the Frederick Museum in Berlin, are merely copies."

"Signor Venturi, the eminent critic and authority on Italian paintings, wrote with regard to the picture in Mr. Kahn's collection, that it was certainly painted by Botticelli in 1478, between the famous 'Primavera' and the 'Saint Augustin' in the church of the 'Ognissanti'. This superb picture is absolutely superior by its masterly execution to the two above mentioned copies."

"We therefore believe," concludes the Journal, "that if this is the canvas alluded to by the AMERICAN ART NEWS, the lawsuit spoken of by our confrere will not take place."

[We are surprised, and not a little amused that so usually well informed an art publication as Le Cousin Pons, should have made such a wrong guess. The AMERICAN ART NEWS has never entertained for a moment any doubt as to the authenticity of Mr. Kahn's fine Botticelli portrait. The matter to which we alluded as a probable art scandal, now some months ago, has, we are reliably informed, been happily adjusted and will not come into the courts.—Ed.]

Is It Pennell Camouflage?

Joseph Pennell, who is holding an exhibition of some 50 of his forceful and admirable lithographs, and some 36 of his no less forceful and admirable drawings of American shipyards, munition works, etc., which he well entitles "War Work in America," in the Rosenbach Galleries, Philadelphia, and most of which have been seen in exhibitions or in reproductions, has availed himself of the opportunity in true Pennell fashion to pay his respects to his native city of Philadelphia in the foreword to his catalog of the drawings as follows:

"M. Jusserand, the French Ambassador, and the French Minister of Fine Arts, have not only been good enough to commend the lithographs, but honors me by announcing that they will be shown in the Luxembourg Museum in Paris, and they will also, I am informed by the Committee on Public Information, be exhibited in Japan, and during the last six months they have been shown in fifty-one exhibitions here, and this gives me the chance to again thank that indefatigable worker, Mr. George Creel—therefore the easy mark of every cheap newspaperman in the land—and the able assistant secretary of the Division of Pictorial Publicity, Mr. H. Devitt Welsh for their endless help in this."

"This is the only sort of work I can do for my native land. I am perfectly aware that it is of small importance—especially in my native city—it is, I know, a little thing in the eyes of Philadelphians. It was not made in Spruce Street."

Joseph Pennell.

[Mr. Pennell, in the foreword to his Catalog of Lithographs, and, earlier, in the foreword to that of his drawings, warmly thanks Lloyd George of England, M. Albert Thomas, the French Minister of Munitions, and the American Secretaries of the Navy, of War, Mr. George Creel and the heads of sub-departments at Washington, and says as follows: "They stood my pestering and querying and obtained for me permission to visit every industrial establishment I wanted, etc." This, coupled with his slap at "Spruce St., Philadelphia," would seem to indicate that he slyly intended to "get back" at his fellow-Philadelphians who suspended him from the Arts Club, withheld his degree at the University of Penna., and some of whom openly charged him with ungratefulness to England, which had given him high honors, by his attacks upon that country and its government, and even intimated that he was pro-German in feeling and expression. If this assumption is correct, is it not all a true Pennellian piece of camouflage?"—Ed.]

OBITUARY

Ferdinand Hodler

Ferdinand Hodler, the Swiss painter, died in Berne, Switzerland, May 20, aged 65.

Ferdinand Hodler was perhaps the best known of the Swiss painters, and he interpreted the beauties of the Swiss landscape so well as to win for himself an international reputation. His paintings hang in the galleries of Spain, France, Germany, Italy and Austria, and at least three examples of his work are known to N. Y. patrons of art. These are in the collection of Josef Stransky, and are "Lake Thun," "Lake Geneva" and "The Wandering Jew," the latter one of Hodler's best known works.

In his early days Hodler was a pupil of Barthelemy Menn. In 1877 he went to Spain and studied under Spanish masters. Then he returned to Switzerland and began to paint in earnest. His work attracted attention early in Germany and in Austria, and in 1897 he gave an exhibition at Munich. This was followed by an exhibition in Paris in 1900, at which time he won the gold medal at the Exposition Universelle. He had been associated with the Nationale des Beaux Arts since 1891.

DEALERS RED CROSS SALE.

An exhibition, consisting of some 30 pictures and art objects of superior quality and value, arranged by New York's leading art dealers and some collectors, is now on in the Ritz-Carlton ballroom through Monday next. The art works will be sold at auction by Mr. Joseph P. Day in the Waldorf-Astoria ballroom on Monday evening next, following the dinner to be there given for and by the "Teams" which have so successfully conducted the Red Cross drive of this week in this city.

The event will be a novel and interesting one, and the proceeds of the sale will go to swell the "Drive" total. Art lovers will thus have an opportunity to add to their collections and also to aid the Red Cross.

CORRESPONDENCE

Misdirected Artists' Charity

Editor AMERICAN ART NEWS,

In the N. Y. Times of Sunday, May 19, there was published a page article descriptive and laudatory of the Mutual Aid Artists' Society, recently organized with the avowed purpose of aiding artists "suffering from the effects of the war," and under whose auspices and for whose hoped-for fund a concert was recently given in Aeolian Hall under fashionable patronage.

The artists and others who have organized this new Society to make further demands upon the public at this period of the war, and of Liberty Loan, Red Cross, Salvation Army and other "drives," the former, for the most part youthful members of the profession, seemingly do not know nor realize that in their perhaps well meant enterprise they are not only asking for public charity for themselves and fellows on the same ground as members of other professions and trades might ask it, but are reflecting upon the entire art community, and especially upon the veteran Artist Fund and its younger fellow, the Artist Aid Society. Both of these were both formed for the very purpose of aiding deserving artists, and are officered by artists of standing and responsibility who have the machinery to properly distribute and apportion funds, and whose pursestrings have never been closed to deserving objects of their aid and charity.

"Jo" Davidson, the sculptor, and president of the new society, in the Times article lays stress upon the sensitiveness of artists and their unwillingness to seek aid, even when in dire straits, and cites two cases of late years where death came, largely through need, to two well known artists, a woman sculptor and a man painter. Mr. Davidson and the dead artists he names (thus giving them publicity he says they strove to avoid, even when near death) should have known that the two artists' societies would have quickly come to the aid of these deserving fellows had they been applied to, and that their application and condition would never have been known beyond the members of these societies.

It therefore seems to me, as it does to the many artists with whom I have discussed the formation of this new society, in and out of the Salmagundi, Lotos and National Arts Club, that the movement of Mr. Davidson and his fellows is ill-advised, untimely and reflective upon the self-respecting American, and especially the New York artists, who have, as I have said, their own well organized and competent mutual and other aid societies. I wish to thank the AMERICAN ART NEWS for its vigorous and well expressed opposition to, and argument against, the new society's formation and efforts.

If the founders of the new society are really sincere—and I would not like to question their sincerity—they can obtain quite as much self-advertising and do better work by turning over any funds they may raise through appeals to the public through concerts and other entertainments under fashionable patronage by announcing and holding these for the benefit of the Artist Fund and Aid societies, and the public can be assured that any such funds they may raise will be distributed through knowledge of conditions and through well organized machinery where they are really always needed.

I enclose, as an addendum, a brief note anent the two artists' societies of which I have spoken.

Yours very truly,

American Artist, not seeking charity.
New York, May 21, 1918.

Artists' Mutual Aid Societies

Two well organized societies in this city formed by artists exist for the relief of their fellows who may be unfortunate, and are ever ready to receive applications for needed aid from artists of repute and who can give references. Their funds are handled by artists of position and responsibility and who have the necessary knowledge of living, housing, studio and other conditions in the Metropolis. The oldest of these organizations is the "Artist Fund Society of the City of New York," founded in 1859, and incorporated in 1861. Its board meetings are held the second Tuesdays of the months of November to June, its annual dues are \$5 and its limit of membership 115. An assessment of \$5 is made on the death of any member, which forms a fund paid to the family of the deceased. The society's objects are "to give aid to members in disablement, sickness and distress, to assist families of deceased members, also to the extent of its resources, too, to give temporary assistance to any professional artist (whether a member or not) who may be in need. The officers of the society are Alexander C. Morgan, president; William H. Howe, vice-president; W. Merritt Post, treasurer, and John Ward Dunsmore, secretary, at 96 Fifth Ave.

The Artists' Aid Society was organized in 1890. It has an initiation fee of \$10 to \$30, and an assessment of \$10 on the death of a member, when \$600 is paid to his or her heirs. Its membership is 77 and it owns a free bed in the Presbyterian Hospital. Its president is George W. Maynard, and H. Bolton Jones is vice-president, William Bailey Faxon, treasurer, and Charles L. Hinton, secretary, at Bronxville, N. Y.

The ninth annual exposition of the Texas Artists and China Painters' Association is on in the Library, Fort Worth, Texas.